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R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 118

November 1940

ROYAL ACADEMY OF MUSIC
YORK GATE, MARYLEBONE ROAD
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Terminal Arrangements

LENT TERM 1941 begins on Monday, January 13. Entrance Examinations begin on Thursday, January 9.

Editorial

*London, thou art of townes A per se.
Soveraign of cities, seemliest in sight,
thy Tour founded of old
May be the hous of Mars victoryall,
Whose artillary with tonge may not be told :
London, thou art the flour of Cities all.*

In Honour of the City—William Dunbar.

It has remained for the 20th century to ravage what the 15th sang, but the spirit which conceived things of beauty survives, transmuted into a fortitude at which the world may well marvel. Some of us whose work has taken us to a distance have felt heartened by the reports and letters we receive and by occasional contacts with those who are living and working in our great city. The stoical courage and cheerfulness with which danger is met and difficulties are surmounted are inspiring to us all.

Through it all stands the R.A.M., working away as ever. In spite of "incidents" which caused unavoidable postponement of the opening of Michaelmas Term ; of great difficulties of transport ; of the gradual reduction of staff and inevitable shrinkage in the number of students, all departments—Orchestral, Choral, Chamber Music, Operatic, Dramatic and the rest—are functioning strongly and well. The Principal reports that all—professors, students and staff alike—find their attendance at the Academy and the work there the finest tonic and relief from wartime anxieties and civil defence work. Review week lectures are being arranged as usual and we are promised an Orchestral Concert on December 13.

Of the value of all these activities we need say little. They are inspired by an unshakable faith in the importance of the things of the spirit in the make-up of mankind—especially in times such as these. This aspect was ably put forward recently by Professor Bodkin of Birmingham University in a letter to *The Times* :—

"When I walk in London or in Birmingham, I am inclined to marvel gratefully at all that survives to function normally throughout the barbarous onslaught.

None of us can reasonably expect to escape actual contact with the horrors of war, and we can best fortify ourselves to face them by seeking all possible

relief in the things of the spirit : literature, music, the fine arts, and the visual beauties of the countryside. The youth of the nation seems to be more aware of this truth than are their elders. My colleague, the Professor of Music in the University of Birmingham, and myself have both noticed with much gratification that the voluntary attendance of students at concerts and at lectures on the history of pictorial art is far above the average of recent years, despite a diminished roll, a congested time-table of studies, due to the black-out, and the paramount obligation of training for some form of national service. These students are not seeking to evade the grim realities of life, but are rather striving, subconsciously, to gain strength to face those realities by enjoying, while they may, the graces that help to make life worth living."

(S.H.L.)

With His Majesty's Forces

The Editor will be glad to receive names of those connected with R.A.M. who are serving in H.M. Forces. Address : 91 Crane St., Salisbury, Wilts.

ROYAL NAVY—Philip Hattey.

ARMY—Ernest Dennis, David Newton, Ronald van Tinteren, Clarence E. F. Salter, Victor Wing, Douglas C. Hiscock, Aubrey Appleton.

R.A.F.—David Carl Taylor, Douglas Thomson, Myers Foggin, H. Stanley Creber, Bernard Shore, T. J. Phizacklea, Bernard D. K. Lewis, Martin Teasdale Burke.

W.A.A.F.—Bertha M. Pells.

HOME GUARD—Ambrose Coviello, F. T. Durrant, Patrick Halling, Vivian Langrish, Marcus Thomson, Mansel Thomas, Alban Jeynes.

HOME DEFENCE—Eric Evans.

James Richens is reported to have been a prisoner-of-war in Germany since June 16, 1940. Should any wish to correspond with him, his address is :—

No. 2753354 James Richens
British Prisoner-of-War 18063
Stalag XXA (7)
Germany

New Music — New Ear *

by Theodore Holland

The New Ear has always existed and always will exist. It might equally well be termed the "Spirit of Enquiry."

Three main tendencies can be traced throughout the History of Music:—

- (i) Enlargement of Resource.
- (ii) Contraction of Resource.
- (iii) Experiment, leading to no immediate result, but sometimes

containing the germ of future development.

These three tendencies show the constant thrust between the *accepted* and the *new*. To keep a true perspective of the trend of music in our own period, through which we live vividly, is important. We all naturally hope that our own tiny patch will prove a link of some value in music's History.

Examples of these three main tendencies were then given—music of Ancient China, Hindoo music and Greek experimental scales being quoted.†

Today we can view with an historic sense the struggle for independent part-writing, the adoption of our major and minor scales and the tempered scale and all the other (to us) main tendencies of the musical past. This historic sense leads to a continually fresh adjustment of our perspective, according to enlargement of resource or productive research, and it is difficult at times to feel secure in any of our judgments.

How often have we found that a work that at first had appeared striking and virile, has proved on repetition lacking in the essential qualities. As Professor Dent says : "There is a quantity of music by the great masters that is dead as a door-nail." And he asks the critics if they would not be thankful if certain classical works, still only too popular, were to disappear from our concert rooms.

A considered judgment of the past is also obscured by the habit of historians of summing up periods of formal or idiomatic evolution in one or two outstanding figures. Cecil Gray says that owing to this "our programmes are confined to the merest fraction of the world's masterpieces."

* Condensed from a Lecture given during *Review Week*, November, 1939.

† Illustrations at the Piano by Manuel Frenkel.

He goes on : " Not one tenth of the greatest music is known to any but a few of the antiquarians, who even then know most of it only on paper ! "

The study of social conditions in each epoch and their reaction on music is of prime importance—besides being a fascinating study. It is no exaggeration to say that art at all times mirrors the prevailing thought of every sphere of life.

Analysis of the systems in vogue at any period is also vastly important—sometimes it is one of the most valuable clues we have to a composer's intentions.

From whatever side we approach the problem, however, we must beware of forgetting the essential element in all writing, i.e. *Talent*. Flaubert truly says : " One is apt to take everything into consideration except talent ! "

Keeping this before us, let us turn to the problems of today.

The keen interest taken in these problems is shown by the number of " enquiring minds " that attended the Congress of the Contemporary Music Centre in the Spring, 1938.

It took the Congress three whole days to expound and discuss the following string of subjects:—

- (1) Contemporary music and the general public.
- (2) What is contemporary music ?
- (3) Contemporary musical research.
- (4) Contemporary musical criticism and aesthetics.
- (5) Psychology and contemporary music.
- (6) Problematical tendencies in contemporary music.
- (7) Contemporary music in education.
- (8) Listening to contemporary music.
- (9) Music and life.

No. 6 embraced discussions of (a) Twelve Tone System, (b) Hindemith's Theory, (c) Microtonal System, (d) Non-thematic Composition, (e) Folk-song in contemporary music, (f) Swing Music.

Each of the above showed an adventurous line of thought. For the purposes of this paper, No. 6 (b) will be referred to, and Hindemith's book " Grounding in Musical Composition " quoted.

Early in his treatise, Hindemith points out that after Bach, hardly any great composer has been an outstanding Teacher, this being especially true of the last century. In the last generation, however, composers are beginning to hand on the knowledge they have themselves acquired, feeling it a duty. Only the supreme masters can be excused this duty—putting their experience into their own works only.

There are two types of Theory Teacher : (a) the Composer who teaches ; (b) the Pundit.

The teacher must hold the balance between blind worship of the past and indiscriminate worship of the new. In his day Fux succeeded in staving off chaos and Hindemith hopes to do so today. He believes in studying Melody and Harmony together, remarking that a skater learns with *both* legs !

When new ground is broken, the pupil is often quicker than the teacher—the former then departs.

Referring to the contemporary striving for enlargement, Hindemith says " it is impossible to reach perfection in the first spurt of a new movement. The teacher should study the natural laws of sound thoroughly—these remain for all time. There must be *order* in sounds, not merely a *succession* of well meaning sounds."

He starts with the major common chord. This, he says, is a natural phenomenon. Without touching this chord at intervals the hearer will reach a state of confusion. A building with every line of the floor, walls and ceiling crooked would affect you in a similar way—it might be interesting but would certainly be useless. You would have continually to adjust your position because of gravitation. The major common chord is the centre of gravitation in music.

Compositions written only in common chords (e.g. early vocal Italian School) are not of a particularly striking character. Monotony is engendered. Our modern ears are strained through the intensity of modern life and the consequent excessive noise. Early music rests us, therefore, like early painting. " Today we expect shocks, and not only bear but demand stretches without common chords. This has its limits, too, like the eccentric architecture above noted."

Hindemith fixes the notes of his chromatic scale by using the first 8 harmonics from low C (64 vibrations to the second) ; he treats each (except

the 1st) as an upper harmonic of a new root. The nearness of their relationship to the original root determines the comparative strength of each note in the chromatic scale.

"This chromatic scale," he writes, "is now accepted in place of the diatonic scale—practice being far ahead of theory. The diatonic principles are part of the chromatic system and can still be used, but they are limited."

He considers that the Church scales of the middle ages were noble for melodic purposes—but were only invented for melody. The voice parts go in parallel motion, like rails. This method gradually melted into part-writing, which became a demand of the next period. Our ordinary major and minor scales are evolved from this part-writing—"and", he adds, "what a time it took!"

A big development of harmony resulted from the adoption of our ordinary scales, but rules were subsequently laid down and music's freedom was threatened. Mozart was a rebel who shook the conventional use of musical material. Wagner it was who dethroned the power of the major and minor scales and founded the chromatic style. The revolution came too soon. For decades, "Tristan" stood alone and not even Wagner tried a second work on these lines.

About the beginning of this century, this new chromatic world began to be inhabited. Music had to be drugged gradually but by now its system had become accustomed to it.

The author then discusses other methods and dismisses the use of quarter-tones "because in the well-tempered 12 note scale, the intervals are already out of tune. Strings could possibly make these quarter-tones but with the change of a 'comma' in such a small space, it is an unclean method."

The semitone can be varied, the artist's aesthetic instinct finding the true answer in each particular case. The mechanical splitting of the scale destroys this immensely important factor.

Hindemith's system of chord building is based entirely on the quality of each interval in a chord. Any intervals may be used. He therefore begins by assessing the quality of the intervals. Two notes sounded together give a *resultant tone*—and this third unconscious tone is a measure for the purity of the original interval. A second resultant tone is also present.

Briefly, the purity and strength of each interval is measured by the quality of these resultant tones. Hindemith gives a table of intervals, placing the 8th and 5th as the strongest and the major 3rd as the richest, the weakest being the augmented 4th. "We have to acknowledge a system of chords," he says, "built on intervals that subsist from their own individual merit and are not the result of an arbitrary system."

Examples of chains of chords were played here to illustrate those not built up on thirds and therefore inexplicable under old system.

The placing of the "harmonic weight" in a chain of chords is extremely important. Some chords he called "workers," others "lazy" or "drones."

No chord is forbidden if its use seems essential to the composer but *novelty* for its own sake should be avoided. Rules, apart from basic laws, are a waste of time and energy.

He regards "atonality," by the way, as a cheap excuse for those unable or too lazy to analyse any progressions not easily grasped.

To conclude this short sketch, here is a quotation from the author of this system: "Musical history has passed on from the insistence of dominant overlordship to something far more important. One movement grew out of the post-Wagnerian school. This suddenly stopped in 1920. A second movement, using the smallest relationships (however fiercely clashing) is still existing but will probably lead to a rounding-off as soon as composers have outgrown their praiseworthy attempts at experiment."

Hindemith, by the way, like Flaubert, never loses sight of the essential quality required in all artistic creation—*Talent*.

Though scientists might undoubtedly question the very basis of such a system as is here described, Hindemith's "Unterweisung im Tonsatz" ("Groundwork in Musical Composition") gives food for serious thought on the new problems facing students of Harmony and Composition.

This is of course only one of many explorations on the subject.

The student of today has an enquiring spirit and a lively "Tempo." His pursuit of any system that is an incentive to tackling these problems must result in good, especially if any new Theory is absorbed thoroughly and not swallowed like a drug. The teacher, for his part, must beware of stiffening in his outlook—and be prepared to learn from his pupils. For the New Ear is never at rest.

Distribution of Prizes and Annual Awards

by Lieut.-General Sir G. Sidney Clive

G.C.V.O., K.C.B., D.S.O., HON. F.R.A.M.

(Vice-President)

Conforming to war-time necessity for economy of time, the distribution of Prizes and of Annual Awards took place together in Duke's Hall in the afternoon of July 26 instead of separately in morning and afternoon as has been the case in recent years. Female voices of the Choral Class under the conductorship of Mr. Ernest Read opened the proceedings with Schubert's *The Lord is my Shepherd* and *God in Nature* followed by Sir Walford Davies's *Nursery Rhymes*, Op. 19a.

Before presenting his Annual Report the Principal read a telegram from H.R.H. The Duke of Connaught expressing the regret he felt at being unable to attend a ceremony he had always so much enjoyed. Dr. Marchant, in reference to His Royal Highness's unfailing regularity at the Academy Prize-giving until quite recent years, recalled that many ex-students who were then present—the Principal and Warden included—had received their first bronze medal at his hands. "Nothing could be more appropriate or more gratifying to us all on this occasion" he continued, "than the presence of our Vice-President and Chairman of Committee of Management, General Sir Sidney Clive, and that Students should receive their Prizes and Awards from one who is a distinguished soldier and Marshal of the Diplomatic Corps."

"As I present this Report," said Dr. Marchant, "the thought uppermost in my mind is that of thankfulness. I am thankful that we have been able to complete this academic year. It would be idle for me to deny that it has been a difficult one—probably one of the most difficult in the history of the Academy, and yet, probably one of the most interesting. The unusual circumstances in which we have had to work would seem to have acted as an incentive to increased effort and enthusiasm. Certainly a fine spirit has been shown by staff and students alike and the work throughout the year has been of commendably high standard. This has been a source of inspiration and encouragement to us all."

Reference was made to the losses which the Board of Directors, the Committee of Management and the Professorial Staff had sustained during

the year by the death of Baron Profumo, Mr. Robert Wyse, Mr. B. Walton O'Donnell and Mr. Thomas Meux and by the retirement, through ill-health, of Mr. Arthur Hinton, and warm tribute of appreciation of the value of their services to the Academy and of their personal qualities was paid by the Principal. Two new members of the Committee of Management were Mr. Moir Carnegie and Mr. Hilary Chadwick-Healey, both enthusiastic amateur musicians keenly interested in the educational side of the art. That distinguished singer and past student Mr. Roy Henderson was carrying on the work of his master, Mr. Thomas Meux.

Through the generosity of the late Mrs. Frank Faulkner two new scholarships had been founded, an additional sum towards the Jennings Campbell Trust had been received and, in addition, a friend of the Academy who wishes to remain anonymous had given very considerable sums of money for the benefit of students and others at this particularly difficult time. These, together with special prizes and other gifts, the Principal acknowledged most gratefully.

In announcing the award of the Dove Prize for general excellence, assiduity and industry to Miss Jean Gilbert, Dr. Marchant said that, much to her grief, she had recently been compelled to return to her home in Canada. "She will, I am sure, be thrilled and cheered when she hears, and our Vice-President, the Earl of Athlone, who, as you know, is now Governor-General of Canada, will be interested to know that a Canadian girl has this coveted prize."

Dr. Marchant next mentioned several gifts of historical and antiquarian interest which had come to the R. A. M. during the past year and said that it was one of his dreams that some day there might be in the Academy a museum worthy of the Institution in which such things, together with the valuable manuscripts and portraits which they had possessed for many years, might be attractively displayed.

After recounting the successful activities of the school in all its various departments, Orchestral, Choral, Chamber Music, Operatic, Dramatic, etc., in all of which performances suffered scarcely any curtailment in spite of black-out and other war conditions, the Principal recalled the enterprise with which the R. A. M. Club had carried on so happily under the Presidency of Mr. Harold Craxton.

Dr. Marchant concluded :

"The Prize-giving affords me my only public opportunity for saying a word of thanks and I do not intend to miss it. I want to thank the Governing

Bodies and especially our Honorary Treasurer Mr. Alfred J. Waley. During the absence of General Clive in France Mr. Waley has acted for the Chairman of the Committee of Management. He does not need to be assured of our gratitude for this or for his unfailing personal interest in all that concerns the Academy. He knows we appreciate it and love him for it.

I also want to thank my two lieutenants Mr. B. J. Dale (the Warden) and Mr. L. Gurney Parrott (the Secretary) and also Mrs. Rawlins (the Lady Superintendent). It will be readily understood that in the difficult circumstances of the past year the Principal, Warden and Secretary have had many conferences. The smooth running of these conferences has been greatly helped by the fact that this Trinity of persons is a Trinity in Unity.

In passing, may I say how glad we were that Mr. Dale had recovered sufficiently from his illness in the Lent Term to be able to return to the Academy for the Summer Term. Also that Mrs. Rawlins, after a severe illness, is with us again.

I offer my warmest thanks to the Professorial Staff and to the Clerical and General Staffs. A few days ago I was thinking of something connected with the Staff and I suddenly asked myself "What is a Staff?" Having been connected most of my life with Ecclesiastical circles I immediately thought of a Bishop with his staff. It is clear that a staff is something upon which one leans for support, something upon which one depends. It is equally clear that if the staff is not strong one is liable to fall to the ground. You can apply this to any Principal of the Royal Academy of Music—he depends upon his Staff.

Finally I must congratulate the students. They have been refreshingly cheerful, hard working and enthusiastic and their achievements have been most commendable.

I think we can say in all sincerity that in the Academy during the past Academic Year no effort has been spared to propagate the gospel of music and keep alive musical education. This is our particular Front to defend and with God's help defend it we will—to the last demisemiquaver—to the last double-bar."

Following the distribution of Prizes and Awards, Mr. Waley, in proposing a vote of thanks to General Clive, said how thankful everyone was to see him back again after having risked great dangers in the service he did in France for his country. He asked the company to join him in congratulations to

General Clive on the distinction which his son had gained in the Service.

General Clive in reply, thanked everyone for the warm welcome given to him on the occasion of his return to the Academy.

He wanted to congratulate the Academy for the way it had carried on during this year of alarms and excursions. No doubt the primary congratulations were due to the Principal and Staff for making the decision that the Academy should keep going, but he wanted to thank the students for the way in which they had supported the Principal.

He felt quite sure that, as time went on, they would more and more appreciate the good they had done by sticking to the development of music in a year such as this. He stressed the need for maintaining a sense of proportion in times such as these and for keeping the status of an Art which is greater than any wars.

The singing of the National Anthem terminated the proceedings.

Chamber Concert—November 7

TRIO in B flat, Op. 97—Pianoforte, Violin, Violoncello Beethoven
Manuel Frenkel, Doreen Cordell, Peter Halling

"An die Musik," Op. 88, No. 4 } Schubert
"Erkoning," Op. 1 }
Clement Hardman
Pianoforte: Joan A. Taylor

PRELUDE in E minor, Op. 11, No. 4 } Scriabin
Improvisation, Op. 31, No. 1 } Pianoforte Nicolas Medtner
"Valse Oubliée" } Liszt
Jean McLeod

QUINTET in F minor (MS.)—Pianoforte, Two Violins, Viola and
Violoncello Frederick Durrant
Joyce Chapman, Marjorie Lavers, Granville Jones, Rosemary Green, Margaret Piggott

Some of my Pupils

by Harry Farjeon

III.—A Few Others

There is the pupil who says: "It sounds better, too." I correct her exercise—I point out where she has broken a rule and I amend the ravage. Gratefully she accepts my instruction. She does not question that the rule should be obeyed, but that the result should sound better, too, comes as a soft, sweet shock.

"Ye Gods, and you also, Millicent!" I say to her, "Of course it sounds better! What do you imagine rules are? Do they spring forth (think you?) without reference to the sound? When Baby Mozart stole down in his nightie to resolve that unfulfilled Dominant Seventh, was it because of parliaments and pundits? The letter of the law meant nothing to that pure child, but his ear told him that *this* needed to be followed by *this*. If I stop on the Dominant Seventh there is a feeling of incompleteness. That is remedied when I resolve it, thus."

"Yes," says Millicent attentively, "and it sounds better, too."

And then there is the pupil who is always late because the clocks are all different. I do not argue that, it being unusual to look at two clocks simultaneously, this apparent lack of synchronization is perfectly natural. I merely point out that my English, my Scottish and even my Welsh pupils all arrive in time to receive at least half of their lesson.

"This must be," I continue, with gentle irony, "because they do not pin their faith to clocks. But you, who still believe in such things, should, if they are all different, back the fastest. The race goes to the swift."

Even more difficult to deal with is the student who desires to be misunderstood.

"I don't get your phrasing," I will tell him, when correcting his Misconception in A sharp Minor. "Do you mean two 4-bar phrases, or should one think of it as five and three?"

"They didn't understand Wagner," is his morose response.

"And do you really *like* the way your bass moves here?"

"Look at Berlioz! Even now . . ."

"Yes, yes!" I say, hastily, for one really has to bar discussing Berlioz in the class-room. Somewhere one must be immune. "But look here! The clarinet cannot play bass C."

"Mozart died in poverty," and he glowers balefully as he gathers his pages together and stalks off to—doubtless a sardine and an attic.

This pupil's MS. is also an essay in the art of being misunderstood. So much so, that I frequently misread in it a note that, thus misconstrued, sounds perfectly well. But the pained wince of the composer soon points out my error. And I don't drive it in, this matter of illegibility. I consider that, in his case it is an advantage.

But I love them all: Horace, Laetitia and the three here described. In some fraction of their several ways they are myself as I was, and thus, in a measure, myself as I am now. We are all pursuing one aim, and though this is obscured in us in varying degree by pedantry, slackness, and self-sufficiency—though, for one spark of success we must count by the ton the ashes of failure—though the lesson learnt may prove to be as fruitless as the lesson disregarded—it is the turning of this wheel, to which we lend our hand, that influences the flow of music. And not one of us but has his place. Even—even You, my prize pupil. To whom I once said:

"A major common chord has a major third. A minor common chord has a minor third. Now, what kind of third has a major common chord?"

And you answered: "Minor!"

Royal Philharmonic Society

All music-lovers will rejoice that the Honorary Committee of Management of the Royal Philharmonic Society have been able to announce their 129th season consisting of a series of six concerts at Queen's Hall on the Saturday afternoons: November 30; December 14; January 11; February 8; March 8 and 22. The conductors will be Dr. Malcolm Sargeant, Dr. Reginald Jacques, Mr. Basil Cameron (January 11 and March 22), Sir Hamilton Harty and Sir Adrian Boult. Among performers are the Bach Choir, Moiseiwitsch, Albert Sammons, Thalben Ball, Clifford Curzon, Louis Kentner and Myra Hess. Any necessary alterations due to war conditions will be advertised in *The Times* and *The Daily Telegraph*.

Opera

Martha — Flotow

The choice of Flotow's *Martha* for study and presentation by the Opera Class, which was made as far back as September of last year, proved to have been a singularly happy one. At the performances in the Duke's Theatre on the afternoons of July 17, 18 and 19 the freshness, tunefulness, gaiety and colour of the music provided a delightful relaxation from the stresses and anxieties of nine months of war conditions, and the effect of the exhilarating vivacity of the performances was well shown in a remark heard at the conclusion—"And this is depressed England!"

In spite of the developments in music-drama on Wagnerian lines the continued popularity of works of this type—*Martha* had 220 performances in German opera houses during the season 1937-8—shows that frankly melodious music giving opportunities for fine singing still attracts a considerable public, and the study of such work is invaluable to vocal aspirants.

Academy opera always enjoys the advantage of ample and efficient orchestral assistance, and the lively and rhythmic playing under the conductorship of Mr. Aylmer Buesst together with the good work done in the frequent attractive concerted numbers and choruses under the chorus master Mr Douglas Hawkridge did much to ensure the effectiveness of the general *ensemble*.

Among the principals taking part whose work secured well-merited praise in the public press were:—Joan Taylor, Margaret Ball, Elizabeth Sheridan (*Lady Harriet*) Ruth Bowman, Nest Rosser Evans, Sybil Ghilchik (*Nancy*), Erin Tosi, Daniel Forrest (*Sir Tristram*), Ernest Dennis (*Lionel*), Clement Hardman and Vivian Aubrey (*Plunkett*).

The opera was produced by Mr. Geoffrey Dunn and Mr. George Kimm was stage manager.

R.A.M. NEW MUSIC SOCIETY—A *Poème Mistique* by Ernst Bloch, a *Sonata* by E. J. Moeran and *Prologue, Variations and Finale*, all for violin and piano, comprised the programme on November 21. The performers were Max Rostal and Alan Bush.

The Professorial Staff

Dr. Harold Rhodes, Organist and Master of the Choristers of Winchester Cathedral, has been elected President of the Incorporated Association of Organists.

Birth

CROFT JACKSON—On July 5, to Marion (*née* Simpson) wife of H. Croft Jackson, B.MUS., F.R.C.O., F.T.C.L., a daughter—Ann Chloe.

Marriages

HICKOX-NICHOLSON—On June 22, at St. Luke's Church, Maidenhead, Cecilia Florence Hickox, daughter of the late Edwin J. Hickox, Esq., B.MUS. OXON (Professor at R.A.M.) to Frederick Nicholson. The Revd. Sidney Hickox, brother of the bride, officiated.

OVERS—CHESTER—On October 29, Mary Overs to Russell E. Chester.

Students' Compositions

Among works by students heard for the first time at a concert on November 18, were a *Quartet in C sharp minor* by Peter Cowderoy and a *Pastoral Suite* for three stringed and three wind instruments by Barbara Rawling. Another programme announced for November 25 includes a *Trio in G* for piano, violin and cello by Desmond Ratcliffe, a quartet movement by Aubrey Bowman, works for two pianofortes by Iris Greep and Manuel Frenkel besides other chamber music and songs. A *Rhapsody* for piano by Denis Matthews was played at the Fortnightly Concert on November 14.

In Memoriam

Bohdan Hubicki

October 15

We record with regret the death of Bohdan Hubicki which took place as a result of enemy action.

Mr. Hubicki entered the R.A.M. in 1937 when he gained the *Gwynne Kimpton Scholarship* which was extended for him during the two succeeding years. Among the successes which he achieved were the *Mary Burgess Memorial Gift*, the *Sir Edward Cooper Prize*, the *Alfred Gibson Prize*, and the *John B. McEwen Prize*. Mr. Rowsby Woof has written the following appreciation of his pupil:—

It was during the autumn of 1934 that I received a letter signed Bohdan Hubicki asking me to give him violin lessons. Like several of our other R.A.M. violinists of latter years, he was a native of Winnipeg. His parents were of Ukrainian extraction, but he himself was a true Canadian and his sojourn in England added to his love for Britain, her Empire and all that she stands for. Not until I had known him some considerable time did I glean that he had saved his passage money to London in order to pursue his studies in this country. Before writing to me he had obtained a job at one of Lyons' restaurants and on the proceeds of this he lived, paid for lessons and even on occasion sent money to his parents. Unlike some of his friends, he had not been fortunate enough to gain an Associated Board Scholarship in Canada but it soon became apparent that he longed for the musical life of the Academy. Without a scholarship he could not have afforded to have become a student there, and, after some unsuccessful attempts, his persistence was rewarded by his winning the Gwynne Kimpton Scholarship in 1937.

He was a delightful Chamber Music player and gave promise to become a soloist of distinction. Many will remember with special pleasure a performance with another student of Bach's Double Concerto at the Academy Orchestral Concert in June 1938.

Apart from music, which he seemed to regard with much of the reverence of his race, he was a young man of culture—well read and interesting as a conversationalist. He was completely free from the petty jealousies which hamper so many artists, and was always generous in his praise of fellow musicians. In July this year he married one of our own girl students, Peggy Mullins—known to Academy people as both composer and pianist. We all share her sorrow at the untimely passing of Bohdan, who was assuredly one of nature's gentlemen.

Had he lived, he would have been now a member of the Canadian Army.

ROWSBY WOOF.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Mr. G. D. Cunningham, M.A.

Past President

Mr. Harold Craxton

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R.A.M. Club

Annual Report, 1939-40

The Committee have pleasure in presenting the 51st Annual Report.

Membership figures are as follows: Town Members 438, Country Members 355, Students Members 153, Overseas Members 76, Unclassified (students transferred owing to war conditions) 104.

Under the Presidency of Mr. Harold Craxton, three Social Meetings were held during the year. At the first of these, on 25th November, 1939, the artists were the Menges Quartet, Pauline Juler and Myra Hess; on 24th February, 1940, Astra Desmond and Clifford Curzon; on June 1st Olive Groves, the Griller Quartet and Harold Craxton. The attendances were generally gratifying in view of the conditions which necessitated a change of time for meeting.

The supper held in the Duke's Hall in place of the Annual Dinner on 19th June was a great success. The attendance was good; speeches brief and interesting followed by an excellent entertainment in the Theatre in which the President was the brilliant star of the evening supported by his efficient satellites, students of the R.A.M. There was a really sociable atmosphere about the evening which was most enjoyable.

The subject for the next R.A.M. Club Prize is the performance of a String Trio.

In December, 1939, the Club made a donation of five guineas to the Musicians' Benevolent Fund in response to a broadcast by Myra Hess. The Committee wish to express the gratitude of the Club to Mrs. Sydney Robjohns for very kindly and most efficiently overhauling and cataloguing the library in the Club Room.

By virtue of the resolution passed at the extraordinary general meeting on October 16, 1939, the Committee had made the following elections as Vice-Presidents: Sir J. B. McEwen, Messrs. Alfred J. Waley, Stewart Macpherson, Ben Davies, Tobias Matthay, Louis N. Parker.

According to the rules four members of the Committee (Madame Elsie Horne, Messrs. Alban Jeynes, Max Pirani and B. McCara Symons) retire and are not eligible for election for one year. To them the Committee offer warmest thanks for their valuable services and comradeship.

The Hon. Treasurer, the Hon. Assistant Treasurer, the Hon. Secretary, and the Hon. Assistant Secretary also retire but are eligible for re-election. The Committee will be deprived of the services of Mr. Myers Foggin who has joined the R.A.F. He will certainly take with him the good wishes of the Club.

The activities of the student members have been numerous and successful, thanks largely to the Hon. Secretaries, Miss Gladys White and Mr. Manuel Frenkel. The Committee wishes to pay warm a tribute of thanks and appreciation to the retiring President, Mr. Harold Craxton. His interest in all the activities of the Club has been both keen and practical. His versatility has been shown as ensemble player, accompanist, lecturer and entertainer and in all capacities his artistry has, as ever, been supreme. The Club appreciates the spontaneity in which his brilliant talents have been lavished on it together with the thoroughness and charm with which his Presidential duties have been carried out in a difficult year. The Committee realises how difficult will be the task of succeeding Mr. Craxton and is much gratified that Mr. G. D. Cunningham has agreed to nomination as our next President.

The good attendances at meetings has been an encouragement to the Committee, as evidence that their decision to carry on reflected the wishes of the members. Doubtless this spirit will continue during the coming year, and indeed many years to come.

Students' Branch

Among the numerous and successful social activities of the students' branch during the Club year were:—*Parody and Harmony* given by Mr. Trevor Blakemore (October 27, 1939); *Cabaret Show* produced by the President (November 27); a *Darts Match*, G.S.M. v R.A.M. (February, 1940); the President on *Would you believe it?* (March 13); *Tea Dance* (April 5); *Cabaret Show* by R.A.M. and R.A.D.A. students compered by the President (June 19); *Cabaret Show* produced by R.A.M. and R.A.D.A. students (July 25).

The Income and Expenditure Account for 1939-1940 shows a balance of £2 15 10d. This balance is not carried forward to 1940-41. There is a reserve fund of £11 12 9d. at the disposal of the Students' Committee without a time limit.

Students' Sub-Committee, 1939-40: The Misses M. Gorrings, O. Liddell, M. Mullins, B. Rawlings, G. Thomson, G. White, Messrs. G. Alexander, M. Burke, R. Currie, M. Frenkel, C. Hardman, D. Matthews.

Vacancies were filled by Miss J. Manders, Miss J. Taylor and Messrs. G. Kimm, H. Marchant and G. D'Abreu.

Hon. Secs: Miss Gladys White and Mr. Manuel Frenkel. Miss White was succeeded by Miss Olwen Liddell. Successor of Miss Liddell was Miss Joan Manders.

The Hon. Sports Secretary Mr. Stanley Creber, left Academy to join H.M. Forces on November 8th, 1940.

Three men students took part in the University Harvesting Scheme.

£10 1 Od. collected at the R.A.M. by Mr. Clement Hardman was sent to the West London Hospital to buy cigarettes for the troops.

Throughout the past year the help given by the officers of the Club and by the professorial and clerical staff of the Academy, and particularly the excellent support of the President, have contributed in no small degree to the success of the students' social activities, and the Students' Sub-Committee express grateful thanks to all their friends.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.

Address: 91 Crane Street, Salisbury, Wilts.)

MR. THEODORE HOLLAND's new piece for viola and orchestra, *Ellingham Marshes* received its first performance at the Promenade Concert on August 15. Miss Winifred Copperwheat was the soloist and Sir Henry J. Wood conducted.

MR. H. CROFT JACKSON has given weekly organ recitals throughout the past year in St. Magnus Cathedral, Kirkwall, Orkney. His large audiences have included Navy and R.A.F. personnel stationed in Orkney.

MR. GLYN TOWNLEY and Mr. LIONEL BOWMAN have given a number of two-piano recitals including one on July 11, with the assistance of Miss Muriel Brunskill, in aid of Red Cross Funds. They also broadcast on July 15 when their programme included the first performance of a *Tango* by Norman Demuth.

MISS BERTHA M. PELLs gave a violin recital in aid of Red Cross Funds on July 18.

MISS HELEN PIENA and Miss Brenda Griffith gave a recital at Tonybee Hall in aid of the institute's record library. Included in the programme was a *Toccatina* by Herbert Murrill.

MR. ERNEST DENNIS and Miss Susan Davies assisted at a concert given by the Modern Symphony Orchestra at the Northern Polytechnic on July 13.

MR. ALAN BUSH conducted the London Philharmonic Orchestra in a concert of Russian music organised by the Society for Cultural Relations in the U.S.S.R. at Queen's Hall on November 2. The soloists were Miss May Blyth and Mr. Thomas Matthews.

MR. SYDNEY LOVETT has been appointed by the Dean and Chapter of St. Paul's to carry on, in conjunction with Dr. Douglas Hopkins, the training of their Cathedral Choristers, who have been evacuated to Truro. The St. Paul's boys undertake the singing of the Cathedral Evensong there twice a week and assist the Truro choir at the Sunday services.

MR. LIONEL BOWMAN made his first appearance with the Cape Town Orchestra on September 26 when he played Liszt's pianoforte concerto in E flat. He took part also with Miss Gladys White and Miss Davina Ray in a concert in aid of the Red Cross Fund at Sea Point School.

MISS EDITHA BRAHAM played Paganini's violin concerto with the Cape Town Orchestra in the City Hall recently.

MR. LESLIE REGAN was re-elected Chairman, Mme. Elsie Horne Vice-Chairman, and Mr. Spencer Dyke upon the Committee of the Music Teachers' Association at its Annual General Meeting.

MISS MYRA HESS was re-elected President and Mme. Elsie Horne Vice-President and Chairman of the Society of Women Musicians at its Annual General Meeting.

MR. ERNEST READ announces that owing to air raid damage in St. John's Wood his address until further notice will be :—"Mimwood," Shepherd's Way, near Hatfield, Herts.

MISS ROMA FERGUSON (Mrs. Sidney Read) gave a recital of choral music with her two choirs, the *Tre Santi Ladies' Choir* and the *St. George's Girls' Choir* at Hampstead on June 15. The recital was in aid of Hospital Supplies Services and Miss Peers Coetmore assisted with cello solos. Miss Ferguson is also singing in a series of three recitals at St. Alban's Church, Golders Green in aid of Red Cross Funds.

MISS SARAH SALMON sends news of a most successful Music Circle which she and her friends have organised at Rickmansworth. Among those taking part have been Sybil Evers, Avril Wright, Muriel Rogers, Monica Wykes and John Bemrose. Six Sunday afternoon concerts are also being held in aid of a mobile canteen and among guest artists assisting are Hilda Bor, Leslie England, Olive Groves, the Bor Trio and the Griller Quartet (or Egerton Tidmarsh). Local performers, besides those mentioned, are Esther Hulbert, Muriel Middleton, Mary Beeson and Harry Carter. "Full house" at every concert is reported and audiences are most enthusiastic. (This is the sort of thing that might well be done in all districts as a valuable contribution to the well-being of the community.) Ed.

New Publications

"This for Remembrance" (Hurst and Blackett)	<i>Julia Neilson</i>
Quartet for Strings (O.U.P.)	<i>Herbert Murrill</i>
Romanza and Capriccio for Violin and Piano (O.U.P.)	<i>Denis Matthews</i>
Novelette for String Quartet (O.U.P.)	<i>William Alwyn</i>
Gavotte	} for String Quartet (O.U.P.) <i>Felix Swinstead</i>
Hornpipe	

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are now due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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